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No. 8.

THE DEAF BEEHIVE.

Hearts like Monks, turned to stone,
Yet breathing notes of glory—
Strong as old Vulcan's hammer tone,
Sweet as the swan's last cry!

He can not feel the mighty thrill
That thrays us on its gift—
The thunder-echo of its bill
The world to rapture lift!

He can not taste the glowing cup
His hand for us is pouring;
He can not touch those wings rise up
In which he sends us soaring.

Strange Providence, to crown us all
And leave the king enthroned;
To raise us as a deaf man's call,
And to be silence wedded!

Yet it is thus, and ever thus—
The glory is giving;
Those monarchs taste a deathless joy
That would a while live!

Gleams architect of sound,
Sublime thought stricken mortal!
Heav'n's close shut us in all around,
And open to thee its portal.

—JULIA R. ARNOLD in *Vindicator*.

MATERNA vs. NILSSON.

It is the delightful period of the year, says *Frederic's Weekly*, when the foreign birds of passage, lyric and dramatic, who, although they love America so much, bolt for Europe as soon as the salary season closes. The ubiquitous reporter is always at hand to see them off, and record their "impressions" of this, that and the other thing. One of them, a Belgian actress, named Rhea, had the effrontery to declare that it was necessary for her to leave this country to take part in civilization. "Is her feeling," the opinion of two lyric artists concerning the musical taste of the American people that just now challenges attention.

Just before leaving the land of dollars for the land of art, Nilsson and Materna expressed themselves concerning the relative popularity of the schools of music which they respectively represent, and in each case, the wind was father to the thought. And this is the way it looks through the Materna spectacles:

"The people of America, I am sure, understand German music and like it. I have watched the faces of the audiences at our concerts, and I am convinced that I read interest, I read interest, pleasure and knowledge depicted on them. Of course it will take money, but money is always forthcoming for Italian opera, why not for German? With an Italian opera company you have a great prima donna, and perhaps a great tenor, an indifferent company, poor scenery and cheap costumes. In German opera all are artists alike, the scenery is wonderful in its beauty and mechanical effects and the costumes are carefully and artistically designed. The people of America are waiting for high-class German opera, and its strongest support, too, will come from Americans and not from Germans."

Materna may believe what she says, but it is doubtful if her faith is sufficiently strong to induce her to take any risk in a venture to put it to a practical test, in order to find out just how much the American people are aching for high class German opera. No doubt she will place her services at the disposal for that purpose, if a good round salary is guaranteed, but whoever provides the money will have nothing to show for it at the end of the

season but the experience of all who have ever tempted fate in the same direction. Nilsson, instead of reading the faces of the audiences, took the more practical view of looking at the receipts, and her impressions are as follows:

"The evidence my experience afforded is that the Italian and French schools of music, with which I am proud to be identified, have not lost a particle of their hold upon the public taste. The talk of Wagner's displacing Rossini, Meyerbeer and Gounod sounds very well, but it means nothing. During the recent four undertakings of Mr. Thomas, the receipts at the door and the applause and recalls showed, in every city we visited, that the audiences' preference was for French and Italian music, and for such excerpts from Wagner's *repertoire* as were akin to the older compositions in point of melody and clearness. As a representative of Italian and French music, I say again that I am doubly delighted at the testimony of Mr. Thomas' concerts. The money and enthusiasm both came on my nights. Of course this does not lessen my admiration for what is intelligible in Wagner's writings and for his wonderful instrumentation."

Nilsson does not overlook the fact that too much high-class German opera of the Wagner school caused a loss of over \$5,000 to the Chicago and \$30,000 to the Cincinnati Festival, while in Milwaukee, a city 75 per cent. Germans, the receipts barely exceeded the expense.

MUSIC IN THE FAMILY.

MUSIC, we have said, has a wondrous power of *impression*,—power over thought and act, for it moves the inmost depths of our emotional nature,—power over the learned and unlearned, for it touches the life of the soul far beneath all the analytic processes of the intellect,—power over both high and low, for it strikes a chord which can be made to thrill in every heart. From this, it can be easily seen what effect it should exert in the family. The family is the home of our deepest earthly affections.

It is here that our whole emotional nature begins its development. Here we find the very fountain whence flow the purest, and strongest, and most lasting feelings of our life. We are in the family by the necessary relations of our being. Far back of any voluntary acts of our own conscious existence, we are in the family, and the relation is divinely ordained, and demands, therefore, our most serious regard. Here, where we first live, move and have our being,—where the soul of each one of us opens up into conscious activity, where the whole being begins to bloom as doth the flower in its inclosing bud,—home is the place not only of obedient act of will,—not only of intellectual nurture and discipline, but also the place which the beauty of art should adorn,—where the "fair humanities" should reign, where all ennobling sentiments should be cherished, where the whole nature as giving form to and thus suggesting sentiments—which are, perhaps, more powerful factors in our life,—through the medium of sounds which equally delight childhood and age—music, therefore, we repeat should bind the freest to the gentlest life of love, and in the throbbing hearts of the children awaken hallowed thoughts and resolutions, and form a body of lasting associations. Explain the education of the soul.

—Travelling All the claims that the hidden soul of harmony.

It is not out of place here to relate an incident which occurred in the early history of Cumberland Valley, in this State, for it is a powerful illustration of what has just been said.

By the sudden attack of a band of Indians, one of the frontier settlements of the Valley was overpowered, and a number of very young children carried away captives. After many years, moving, perhaps by the lovelessness of the child herself, the Indians brought back a captive girl, who, from her long sojourn with them, had lost all memory of her parents and home. The news rapidly spread that a captive had been returned. Two mothers hurried to the place, hoping that the returned one might be their long-lost child. Neither was able to identify her, and both claimed her.

All possible means were used to bring the child to some recollection of her former life, but in vain. The wild forest life among the Indians had obliterated all memory of civilized childhood. Every association of home life seemed to have perished. At last, one of the women (the real mother), remembering how casually she had taught her young girl to sing a certain hymn, which had been precious among the memories of her own childhood, seated herself by the child, as was her wont in the years gone by, and began to sing the old familiar hymn. At first the child, now almost grown into womanhood, listened intently to the voice. As the singing went on, the child began to tremble. Visions of home seemed to be flitting before her. Old memories were coming back again. The bonds which a barbarous captivity had thrown around her soul were breaking. Soon with gasping tears, the captive cried out, "Oh, my mother, my mother!"

Music, which had surrounded her cradle and her infant life—which had entered and thrilled the very depths of her young soul—which had slumbered on the untouched chords of her heart, through her long years of exile, now awakened and asserting its presence and power—music, laden with all the love of a mother's love, and the dewy freshness of happy childhood life, roused the whole soul into harmony with its past existence, and re-bound mother and child in a fellowship of sentiment and emotion far beyond that of thought, and as lasting as life itself.—*Pennsylvania School Journal*.

ELECTIONEERING MUSIC.

A LEGISLATIVE aspirant who lives in an "excessively moral" district of Arkansas, having year after year been beaten by an opponent who could draw thrilling sounds from a banjo, came to the city several days ago to confer with leading politicians in regard to the best methods of contest.

While passing a music store he heard the sweet tinkling of a music box. Entering the store, and gazing for a moment at the instrument, he asked:

"Capt'n, what do you call that thing?"

"The dealer explained, but the candidate, not satisfied, said:

"It bangs a lot more over anything I ever heard. Well, by jings, rattles along as unconcerned as a cart. Hi, yah," as the notes of a familiar tune cluck a chicken. Talkin' like a don't kere. Now, I don't understand this thing. How does it know how to play like that? It's a most surprising striking him, 'tend me the thing. I want to take it home an' use it for a 'lectioneerin' device. Bet a hundred dollars it'll win the election in this county. Won't lend it? Well, hold her till I come back. Handed if I don't sell my hoss, buy the contrabass and walk home.—*Arkansas Traveler*.

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EDITOR.

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"DIED A-BORNIN'."

(Attributed "Yankee Doodle.")

"Little Alexander's dead,
Laid in the dirt;
We don't have no good a chance
For a funeral here;
Bury his body right around
By the cemetery;
Dumpp him in the sepulchre
With his little Jerry."

WE have entirely forgotten, if indeed we ever knew, who was the author of the classic gem of obituary poetry we have just quoted, but if the harp's prophetic soul had intended to write a poem upon the recent birth of the "American College of Musicians," he could not have penned one that would have been more appropriate in dignity of diction, majesty of rhythm, and accuracy of language, or that contained more good advice.

The majority of our readers will remember that a little over a year ago, Mr. E. M. Bowman of St. Louis, then president of the so-called "Music Teachers' National Association," proposed to immortalize himself and the association in question by the creation of a National College of Musicians which should issue certificates of capacity to teachers of music, by which means, it was claimed that incompetency would be rooted out, the music-teaching profession elevated and its labors made more remunerative. The little coterie who run, or rather are, the "Music Teachers' National Association," indorsed Mr. Bowman's views, and it was understood that at its next meeting the association would do so. Mr. Bowman, by creating a "National College of Musicians," the musical press of the country, almost without exception, indorsed, more or less fully, the plan proposed.

We stood this as long as we could, but at last, in an article of some length, we stated the reasons why, while sympathizing with Mr. Bowman's expressed purpose of elevating the educational standard of the music teaching profession, etc., we believed that the proposed College of Musicians was a visionary scheme and would do no harm than good, if organized. The article in question caused no little comment, some thinking with us that it was a complete demonstration of the uselessness, and worse, of the proposed college, others taking quite a different view and questioning our motives, instead of answering our arguments. Mr. Bowman and his associates certainly profited by it, for they dropped from their plan some of the objectionable features to which we had called attention, and the opposition we had stirred nerved them to greater efforts. They solicited personally and by letter from as many prominent musicians as they could reach, some expression of good-will, and from none a few they received indorsements of their expressed purposes—which was to be expected since their expressed motives were good. These commu-

nications, or such portions of them as served the purposes of Mr. Bowman and friends, were sent to the musical press, which was generally fooled into publishing them. They were also issued as circulars and sent broadcast from Maine to California. Later, the secretary sent word to the musical papers that, "from the number of letters received," he felt sure that "not fewer than one thousand music teachers" would be in attendance at the Cleveland meeting, all anxious, probably, to take hack with them some sort of "sheepskin." Later still, most of us were called in different cities, and in two or three cases attended, at which reduced rates were asked from the railroads, which, being given to understand that they would carry large delegations granted in several cases the favors sought. In a word, all the little trickery which a political boon and bribe, or so skillfully worked by Mr. Bowman and those under his direction, that we have come to the conclusion that a successful politician was spoiled when he became a passable organist.

At last the great day arrived. There were no extra engines needed to pull in Cleveland the delegates and their friends; strange to say, there was no overcrowding of hotels and boarding-houses; even the Tontonic harpkeeper looked discomfited, as the large patronage from musical and bilious *Yankee Doodle* failed to materialize.

But, but, the large number of delegates has struck; the hosts are assembling; the president's gavel raps to order and his august gaze rests upon a sea of faces—thirty-five faces by actual count. An additional multitude of seven came in later (their weight had delayed the train) on which, and this immense gathering of forty-two persons, eight or ten of whom had come there to give recitals, exhibit pupils, etc., is all that Cleveland saw of the "at least one thousand teachers" and their numerous friends, whom the local secretary had invited in his mind's eye.

It would seem to ordinary mortals that this hegarty attendance, after all the advertising, puffery and misrepresentations resorted to, would have satisfied the forty-two members of the association present, that their College of Musicians was not a drawing card, that the teachers of music and the public at large cared nothing whatever for its proposed certificates and degrees, but as a matter of fact the forty-two had very little to say. Mr. Bowman and Mr. Sherwood had a "cut and dried" programme which their faithful henchmen put through. It had been predetermined by them that on this occasion a child should be born that should be the Messiah of Music on the Western Continent and that it should bear the high-sounding and euphonious name of the "American College of Musicians," and hence it had to be. Its birth was premature and, although the authors of its brief life had seem not to have yet discovered the fact, it "died a-bornin'." The application of galvanism to its little spine might yet make it give two or three aimless kicks, but that will be the only sign of life it will ever give.

"The hunchy college how'd it dead
Jus' like the coffin,
We don't have no good a chance
For a funeral here;
Bury his body right around
By the cemetery;
Dumpp him in the sepulchre
With his little Jerry."

Had it lived, however, it would have been one of the greatest curiosities of the age, and as, out of tenderness to the feelings of its parents, it is not likely that the little monster will be preserved in alcohol, let us take a brief look at its present decomposition shall compel those who even now hug it to their affectionate breasts, to follow the advice of the poet we have already quoted and

"Bury his body right around
By the cemetery;
Dumpp him in the sepulchre
With his little Jerry."

Least we should be charged with coloring the facts, we will, for the present, drop all metaphor and make use of the plainest and most straightforward language possible.

The "American College of Musicians" was "organized" by the selection of eighteen examiners, three each in the following branches: piano, organ, voice, theory, rudimentary singing, orchestral strings. Why other branches, wood-wind, brass, etc., are not represented "is one of the things that no fellow can find out." Among the examiners we note the names of more than one musician of deserved eminence, (several of these were not present and it is doubtful whether they will accept the questionable honor, but also some who are quite unknown to any fame, or known only to such fame as can be obtained by persistent self-advertising. The college as "organized" has no charter and no local habitation. Its faculty or examiners are scattered over a vast extent of territory. Take for instance the committee of examiners on theory: one resides in St. Louis, another in Philadelphia, the third in Chicago. Now it is clear that the applicant for a certificate of proficiency in this particular branch will have to visit all three of these cities to pass his examination, (unless indeed each examiner is empowered to give a certificate independently of his associates, and if so, wherein will his certificate as examiner be worth more than his certificate as a private individual?) or perhaps the "college," like other quack institutions, is to be put on wheels and hold its sessions in different cities, in which case the candidates will have to follow its erratic wanderings. Either of these alternatives offers a cheerful prospect to those who are invited to walk up and examine. But there are other inviting features. Take for instance the examiners for voice teachers. On this committee there figure, side by side, Mose Cappiani, who at this very meeting demonstrated in the broadest terms as unmitigated rascals, who obtain money under false pretences, all those voice teachers who pretend to teach singing by teaching the anatomy and physiology of the vocal organs, and a few others. With the aid of the strongest champions of that system of teaching and the author of a little work on "Vocal Physiology," noted in our last issue. How well these two examiners would be likely to agree as to the ability to teach possessed by others, when they differ so radically among themselves! A similar state of affairs exists in other committees.

For president of this inept and perambulating institution, the immortal forty-two, or rather a certain portion of them, selected Mr. E. M. Bowman, who was also made chairman of the examiners on theory. Personally, Mr. Bowman is what would be called a "good fellow," and a very capable of selling himself and his methods to the particular company in which he happens to find himself, without overstepping the bounds of decorum. He has come to be recognized as one of the leading organists in a city that has no organists, and he has published in book form, under the title of "Bowman's Weismann's Harmony," his notes of lectures taken when he was a student under Weitzmann, after the latter had revised them. What else has Mr. Bowman done in music or music? Where are the important works, musical or literary, he has produced? Where are the brilliant or even respectably proficient pupils he has formed? Beyond drilling a Sunday-school chorus, what has he done, even in St. Louis, for the cause of musical advancement? Since we have mentioned St. Louis, let us picture to ourselves such men as Tolley, Volk, and J. J. Anton, Carl Froelich, Charles Kunkel, Lewis Mayer, A. G. Schmitt, the Epstein brothers, Franz Kaesmer, E. R. Kroege and a dozen others we might mention, rushing anxiously to Mr. Bowman to obtain his endorsement of their knowledge of theory. There are scenes to which full justice can only be done in opera bouffe, and this is one of them. We mention it, however, not in hostility to Mr. Bowman, who is a very good man in his place. When, however, he is put at the head of an American College of Musicians, the col-

MARCH OF THE GOBLINS. (KOROLDEN MARSCH.)

Julia Rivé-King.

Come, goblins, come!
'Tis now the midnight hour;
Come, goblins, come!
The world is in your pow'r.
Forth from your secret homes,
Ye goblins, elves and gnomes!
For, in yon hollow ground,
Till break of day,
The mystic circle 'round,
We'll trip away.

Haste, goblins, haste!
For, soon the East will glow;
Haste, goblins, haste!
Ere long the cock will crow.
Ye know the gnome law:
All must at dawn withdraw,
Lest mortal eye detect
Your mystic haunt —
See, see the red'ning sky!
Cockcrow! — Avant!! I. D. F.

Allegro. M. M. = 132. 2 4

p *Glocozo.*

p *cre - cen - do*

cre - cen - do

do *cre - cen - do* *ff*

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has a piano introduction with a melody in the right hand and a bass line in the left hand. The second system begins with the vocal entry, marked 'do.' and 'f' (forte). The piano accompaniment continues with a steady bass line. The score ends with a double bar line and a repeat sign.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes a variety of musical notations, including chords, arpeggios, and melodic lines. The piano part features a prominent bass line with a 'P.F.' (Piano Forte) marking. The voice part includes a melody with a 'ff' (fortissimo) marking. The score is divided into measures, with some measures containing multiple notes and rests. The overall style is that of a traditional folk song.

[illegible][illegible]

8a

Handwritten musical score for 'The Rose Tree'. The score is written for two staves, Treble and Bass. The key signature is one sharp (F#), and the time signature is 3/4. The piece is marked with a tempo of 'Allegretto' and a dynamic of 'f' (forte). The score includes various musical notations such as notes, rests, and ornaments. The piece concludes with a double bar line and a final chord.

First system of musical notation. Treble and bass staves. Treble staff contains a melody with various ornaments (accents, slurs) and fingerings (1, 2, 3, 4, 5). Bass staff contains a harmonic accompaniment. Dynamics include *mf* and *p*.

Second system of musical notation. Treble and bass staves. Treble staff continues the melody with fingerings (3, 5, 4, 4, 5, 3, 3, 1, 2, 3, 1, 5, 4, 1). Bass staff provides accompaniment. Dynamics include *p*.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with fingerings (2 3 1 4, 1 2, 5 2, 3 1, 4 2, 3, 3 1, 5 1, 1, 2 3, 3, 2 1). Bass staff has a simple accompaniment. Dynamics include *mf*. Text labels "crex", "cen", and "do." are placed below the treble staff. Asterisks and "do." are placed below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melody with fingerings (1 2, 3 1, 4 2, 3 1, 5 2, 4 2, 3 1, 5 2, 3, 1 2, 1 2, 3 1, 4 1, 2, 1 2). Bass staff has accompaniment. Dynamics include *f*. Text labels "crex", "cen", and "do." are placed below the treble staff. Asterisks and "do." are placed below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the melody with fingerings (3 1, 1 2, 4 2, 3 1, 5 2, 3 1, 5 2, 3, 3, 3, 3, 3). Bass staff has accompaniment. Dynamics include *ff*. Text labels "cen" and "do." are placed below the treble staff. Asterisks and "do." are placed below the bass staff.

Handwritten musical score, first system. Treble and bass staves. Key signature: two sharps (F# and C#). The music features complex, rapid passages in the treble staff, often marked with fingerings (1, 2, 3, 4) and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamics include *ff* (fortissimo) and *f* (forte). There are asterisks (*) below the bass staff in several measures.

Handwritten musical score, second system. Treble and bass staves. The treble staff continues with intricate melodic lines. The bass staff has some rests and chords. Dynamics include *f* (forte) and *ff* (fortissimo). Asterisks (*) are present below the bass staff.

Handwritten musical score, third system. Treble and bass staves. The treble staff has the lyrics "de - cres - cen - do." written below it. The music is marked *p* (piano). The bass staff has some rests and chords. Asterisks (*) are present below the bass staff.

Handwritten musical score, fourth system. Treble and bass staves. The treble staff has the lyrics "de - cres - cen - do." written below it. The music is marked *p* (piano) and *pp* (pianissimo). The bass staff has some rests and chords. Asterisks (*) are present below the bass staff.

Handwritten musical score, fifth system. Treble and bass staves. The treble staff has the lyrics "rit:" (ritardando) and "a tempo." (return to tempo). The music is marked *pp* (pianissimo) and *ff* (fortissimo). The bass staff has some rests and chords. Asterisks (*) are present below the bass staff.

VENI, VIDI, VICI.

(I came, I saw, I conquered.)

Grand Polka de Concert.

Claude Melnotte, Op. 118.

Revised Edition.

Tempo di Polka. ♩ = 112.

The first system of musical notation for the Grand Polka de Concert. It features a treble and bass staff in 2/4 time. The key signature has one flat (B-flat). The music begins with a forte (ff) dynamic. The right hand plays a series of eighth notes, while the left hand provides a rhythmic accompaniment. There are two measures marked with a double bar line and a repeat sign, each followed by a 'Ped.' (pedal) instruction. The system concludes with a final measure marked with an asterisk and a 'Ped.' instruction.

The second system of musical notation. It continues the piece with a forte (f) dynamic. The right hand plays a series of eighth notes, while the left hand provides a rhythmic accompaniment. There are two measures marked with a double bar line and a repeat sign, each followed by a 'Ped.' (pedal) instruction. The system concludes with a final measure marked with an asterisk and a 'Ped.' instruction.

The third system of musical notation. It begins with a 'dolce.' (dolce) marking. The right hand plays a series of eighth notes, while the left hand provides a rhythmic accompaniment. There are two measures marked with a double bar line and a repeat sign, each followed by a 'Ped.' (pedal) instruction. The system concludes with a final measure marked with an asterisk and a 'Ped.' instruction.

The fourth system of musical notation. It begins with a 'p' (piano) dynamic. The right hand plays a series of eighth notes, while the left hand provides a rhythmic accompaniment. There are two measures marked with a double bar line and a repeat sign, each followed by a 'Ped.' (pedal) instruction. The system concludes with a final measure marked with an asterisk and a 'Ped.' instruction.

Grandioso.

The musical score is written for piano and consists of five systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piece is marked "Grandioso." at the beginning.

- System 1:** Starts with a forte (*f*) dynamic. The right hand plays chords and moving lines, while the left hand plays a steady bass line. Pedaling is indicated by "Ped." and asterisks.
- System 2:** Features a section marked "Sua" (Sustained) and "dolce." (softly). The right hand has intricate fingerings (1-4, 2-3, etc.). Dynamics range from *f* to *p* (piano). Pedaling continues.
- System 3:** Continues the "Sua" section. The right hand has complex fingerings. Dynamics include *f* and *p*. Pedaling is marked.
- System 4:** The right hand plays a series of chords, marked *p*. The left hand continues its bass line. Pedaling is indicated.
- System 5:** The right hand plays chords, marked *p*. The left hand has a final flourish marked *f*. Pedaling is indicated.

This piece is one of six that appeared in Kunkel's Musical Review for August 1884.

Brilliant.

Handwritten musical score for a piano piece. The score is written on two staves (treble and bass clef). The tempo is marked 'Brilliant.' at the beginning. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. There are also handwritten annotations above the staff, including 'Sra' and '20'. The piece concludes with a 'Ped.' (Pedal) marking and a final chord.

SPU

2 1 2 1 1 3 2 1 3 2 1 3 2

simili.

f

Brilliant.

f

Ped.

SPU

Ped.

SPU

f

Ped.

Ped.

Ped.

1328

First system of piano music. Treble and bass staves. Treble staff has a melodic line with triplets and slurs. Bass staff has a rhythmic accompaniment. Dynamics: *p*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*. A dashed line labeled *Sua* is above the treble staff.

Second system of piano music. Treble and bass staves. Treble staff has a melodic line with triplets and slurs. Bass staff has a rhythmic accompaniment. Dynamics: *p*, *f*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*. A dashed line labeled *Sua* is above the treble staff.

Third system of piano music. Treble and bass staves. Treble staff has a melodic line with triplets and slurs. Bass staff has a rhythmic accompaniment. Dynamics: *f*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*.

Fourth system of piano music. Treble and bass staves. Treble staff has a melodic line with triplets and slurs. Bass staff has a rhythmic accompaniment. Dynamics: *f*, *p*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*. A dashed line labeled *Sua* is above the treble staff.

Fifth system of piano music. Treble and bass staves. Treble staff has a melodic line with triplets and slurs. Bass staff has a rhythmic accompaniment. Dynamics: *f*, *p*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*. A dashed line labeled *Sua* is above the treble staff.

p *Sua*

Ped. * *Ped.* * *Ped.* * *Ped.* *

Leggiero. *Sua*

f *Ped.* * *Ped.* *

f *Sua* *Sua*

Ped. * *Ped.* *

Sua *Sua* *f* *cras*

Ped. * *Ped.* * *Ped.* * *Ped.* *

sva

CFF2

Ped. *

sva

Ped. * Ped. *

sva

Ped. * Ped. *

sva

Ped. * Ped. *

sva

Ped. * Ped. * Ped. *

ZWEI ALBUMBLÄTTER.

I

Ernest R. Kroeger.

Allegretto. ♩—138.

Allegretto. No. 438.

p

mf

f

rit. ard.

Ped.

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a tempo.

ff

II

Moderato ♩ = 108.

a tempo.

stretto.

smorz. e rit.

Glorioso.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (4, 2, 3, 1, 2, 3, 4). Bass staff has a supporting line. Dynamics include *mf*.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings (4, 2, 3, 1, 2, 3, 4). Bass staff continues the supporting line. Dynamics include *mf*.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (4, 2, 3, 1, 2, 3, 4). Bass staff has a supporting line. Dynamics include *f*. Pedal markings are present.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (4, 2, 3, 1, 2, 3, 4). Bass staff has a supporting line. Dynamics include *rit.* and *f*. Pedal markings are present.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (4, 2, 3, 1, 2, 3, 4). Bass staff has a supporting line. Dynamics include *rit.* and *f*. Pedal markings are present.

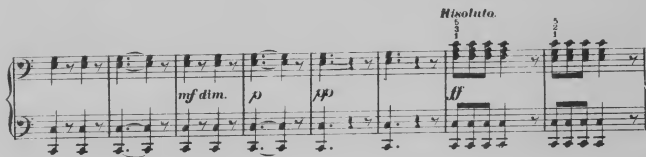
Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (4, 2, 3, 1, 2, 3, 4). Bass staff has a supporting line. Dynamics include *stretto.* and *f*. Pedal markings are present.

FRA DIAVOLO.

(Auber.)

Carl Sidus Op.128.

Allegro 112



FRA DIAVOLO.

(Auber.)

Carl Sidus Op. 128.

Allegro $\text{♩} = 112$



Risoluto.



Allegretto

♩. — 88

Secondo.

First system of musical notation, measures 1-4. The right hand features a continuous eighth-note melody with various fingerings (1, 2, 3, 4, 5). The left hand provides a steady eighth-note accompaniment. Dynamics include *p* (piano) and *f* (forte).

Second system of musical notation, measures 5-8. The right hand continues the eighth-note melody. The left hand accompaniment includes some rests and longer note values. Dynamics include *p* and *f*.

Third system of musical notation, measures 9-12. The right hand melody is more complex with some sixteenth-note passages. The left hand accompaniment is more active. Dynamics include *ff* (fortissimo) and *p*.

Fourth system of musical notation, measures 13-16. The right hand melody continues with eighth-note patterns. The left hand accompaniment remains steady. Dynamics include *ff* and *p*.

Fifth system of musical notation, measures 17-20. The right hand melody includes some sixteenth-note passages. The left hand accompaniment has some rests. The word *misterioso* is written above the left hand. Dynamics include *pp* (pianissimo) and *f*.

Allegro ♩. — 112.

Sixth system of musical notation, measures 21-24. The tempo changes to Allegro. The right hand features a more active melody with some sixteenth-note passages. The left hand accompaniment is more complex. Dynamics include *pp*, *ff*, and *p*.

Allegretto — 88.

Primo.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff with a key signature of one flat (B-flat) and a common time signature. The bass staff provides a simple harmonic accompaniment. The score includes a variety of musical notations such as eighth and sixteenth notes, rests, and a final double bar line. The lyrics 'The Rose Tree' are written below the melody.

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in 2/4 time and consists of a simple harmonic accompaniment. The vocal melody is in 2/4 time and is written for a single voice. The key signature is one flat (B-flat). The score includes a piano introduction and a vocal melody. The piano part is in 2/4 time and consists of a simple harmonic accompaniment. The vocal melody is in 2/4 time and is written for a single voice. The key signature is one flat (B-flat). The score includes a piano introduction and a vocal melody.

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in 3/4 time, with a key signature of one flat (B-flat). The vocal melody is in 4/4 time, with a key signature of one flat. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked with a piano (p) dynamic and a 3/4 time signature. The vocal melody is marked with a vocal (V) dynamic and a 4/4 time signature. The piano accompaniment is marked with a piano (p) dynamic and a 4/4 time signature. The score includes a variety of musical notations, including notes, rests, and dynamic markings.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in the treble staff, and the bass line is in the bass staff. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with fingerings and articulation marks.

Allegro ♩. — 112.

This musical score is for the 'The Swan' movement from the Suite for Piano and Violin by Camille Saint-Saëns. It is written for a piano and a violin. The piano part is in the left hand, and the violin part is in the right hand. The score includes dynamic markings such as *ppp* (pianissimo), *f* (forte), and *p* (piano). The tempo is marked 'Andante'. The key signature is one flat (B-flat major or D-flat minor). The score is divided into measures, with some measures containing multiple notes and rests. The violin part features a melodic line with various ornaments and trills. The piano part provides a harmonic accompaniment with chords and single notes.

Musical score for "The Merry Widow" by Franz Lehár. The score is for piano and violin. The piano part is in the upper staff, and the violin part is in the lower staff. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes fingerings (1-5) and dynamics (ff, f). The piano part features a series of chords and single notes, while the violin part plays a melodic line with various ornaments and trills.

Secondo.

ff p

Allegro ♩ = 144.
mf f

f mf

p mf

cres. mf

Succ.
ff f

8. *Primo.*
ff *p* *rit.*

Allegro ♩ = 144.

mf

8. *p*

1. 2. *f* *p* *f* *mf*

cres. *f* *f*

8. *ff* *ff* *ff* *f* *mf*

The

Charles Oberthür.

1. Was stählt des Kriegers Arm zum Kampf, Wo Tod mit allen Schrecken
deriso.

deriso.

1. What nerves the sol - dier's arm to fight, Tho' death his on - ly guer-don
 2. What leads him un - - to no - bler fame, Un - mov'd when oth - ers turn a -

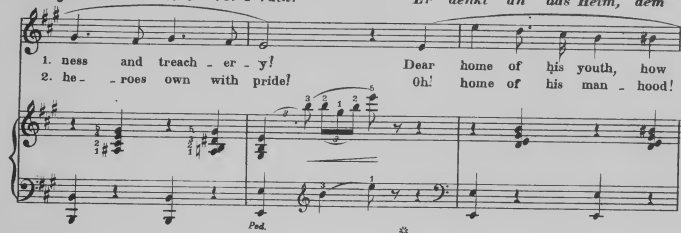
1. be! What keeps him faith - ful to the right, 'Mid wan - ton -
2. side; What makes him win a death - less name That men and

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2. Ehr' nichts And'-res gleicht!
1. fern und dem Ver-rath!

O Hei-math du bist's, dein
Er denkt an das Heim, dem

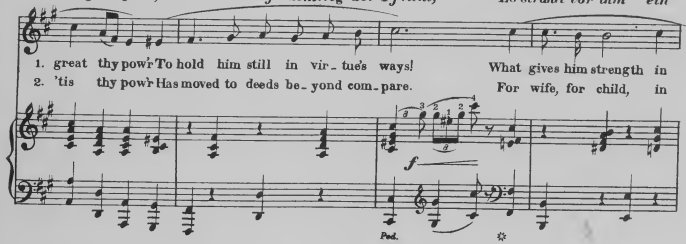
1. ness and treach-er-y! Dear home of his youth, how
2. he- - roes own with pride! Oh! home of his man-hood!



2. ist die Macht, Die ihn ge-spornt zur Kühnen That.
1. er jetzt fern, Es hält ihn auf dem Weg der Pflicht,

Für Weib und Kind hat
Es strahlt vor ihm ein

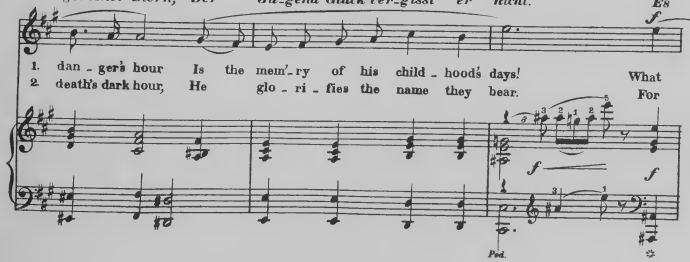
1. great thy pow'r To hold him still in vir-tue's ways! What gives him strength in
2. 'tis thy pow'r Has moved to deeds be-yond com-pare. For wife, for child, in



2. er's vollbracht! Glor-reich der Tod, der ihm ge-naht!
1. gold-ner Stern, Der Ju-gend Glück ver-gisst er nicht.

Für
Es

1. dan-ger's hour Is the mem'-ry of his child-hood's days! What
2. death's dark hour, He glo-ri-fies the name they bear. For



2nd Verse.

2. *Weib und Kind* hat er's vollbracht! Glor.-reich der Tod, der ihm ge-
 1. *strahlt vor ihm* ein gold-ner Stern, Der Ju-gend Glück ver-gisst er

rit. *a tempo.*

1. gives him strength in dan-ger's hour Is the mem'-ry of his child - hood's
 2. wife, for child, in death's dark hour, He glo - ri - fies the name they

1. nicht. 1.

1. days!

Pod. * *Pod.* * *Pod.* * *Pod.* *

2. naht! 2.

2. bear.

Pod. * *Pod.* * *Pod.* *

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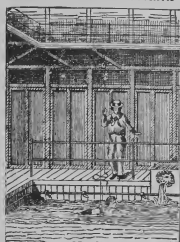
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steed, passed by me like a flash. Her beauty was such that I longed to get another glimpse of her and, with this end in view, urged my horse to its utmost speed, but in vain. The shades of night were falling, when I put up my horse in the street. It was soon the hour for the concert to begin. A sort of curtain had been put up in front of the stage and just before the performance began I peeped through a small opening in the curtain and was astonished at seeing, upon one of the front seats, the maiden I had had a glimpse of on horseback. She was a perfect type of brunette beauty, about eighteen years of age. I asked one of the vocalists that stood near me who the young lady was, but although he said he thought he knew every body for miles around, he confessed he had never seen her. The performance began and soon noticed that my most attentive and apparently most intelligent auditor was the beautiful stranger. One of my numbers was a Chopin nocturne, which the dark eyes of the brunette mistress, inspired me to play with, I think, more than usual skill. An encore was demanded and I played Schumann's "Träumerei." The programme was rather long, but even country concertists come to an end. One of the members of the committee paid me my fee and just then I remembered the tipsies whom I had seen on the road. Not having long going through the gipsy camp in the dead of night, I inquired of the committeeman whether there were not some other road which I could follow. He assured me there was not, unless I made an immense circuit and that the chances were that if I attempted it I should land in some ditch and lose my way altogether. I therefore determined to return the way I had come. After traveling some time the glow of two three mile candles first told me that I was approaching the dreaded spot. I drove with great caution and had already passed the first, indeed was congratulating myself over the fact, when the danger I had dreaded was past, when my horse came to a sudden stop and I realized that I was surrounded by men whose forms I could barely distinguish in the darkness. I was ordered to alight and as the order was emphasized by certain ominous clicks, I promptly obeyed. After a brief consultation in an unknown tongue, my captors blindfolded me and I heard some of them discuss me. Only they returned and I could see that they had a light which was brought into close proximity to my face. Then I heard a female voice say: "It is he!" Still blindfolded, I was led some distance away and the blindfold was removed from my eyes. I found myself in a rather capacious room, lighted with numerous tapers and surrounded by a band of gipsies, who seemed to obey the commands of the woman who had said "It is he," and whom, as soon as my eyes had become somewhat accustomed to the light, I recognized as the beautiful horse-woman who had been my most attractive listener a few hours before. In one corner of the tent, a magnificent Chickering Grand stood open and, pointing to it, she said to me, in German, "Play! What shall I play?" I inquired. Play what you played at the concert to-night," she replied. Sitting down to the piano, I played the Chopin selection to her and yet attentive an audience as mortal ever had. They seemed pleased with the performance and, emboldened by their apparent lack of hostile intentions, I made free to ask the unknown maiden to play in her turn. She did so with extraordinary proficiency, but of poetic feeling and musical taste. Then she said: "Please play 'Träumerei'!" I complied, of course, and played it better than I had ever played it before or have played it since. I quite forgot, in my enthusiasm at the moment, that I was a captive. When I had done, however, she spoke and told me I should be led back to my horse and buggy and could return home unmolested. "I was blindfolded, the girl herself acting as one of my captors. Presently I heard her say something to her companions or attendants who forthwith departed. A few steps farther, she stopped and removing the handkerchief that had blindfolded me she said: "Here is your horse and there is your bag," and then putting one arm around my neck and speaking, as if she feared to be overheard she added: "Your playing has saved your life." I was about to reply when I was rudely shaken and a voice that I scarcely felt familiar said: "Awake, get up, it is breakfast time!" and looking up, I saw not the fair gipsy, but my good mother who had become so anxious at my too prolonged nap.

"Play! High ball!" said the umpire, and we began counting balls and strikes and for the time forgot all about imaginary tipsies. If our friends were to think the finish of the story spoils it, they will have to blame Ab Epstein, for we give it just as it came from his lips, without attempt at amplification or improvement.



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A WAGNER ARIA.

I am aumble,
Daughter of Blugun,
Blugun Hooligun;
Blugun the father,
Son of the Norzeland.
I am his daughter,
And you may betcher
Boddy I'm a coaser.
I'm a soprano,
And when I teller
I am accompanied
Just by the following:
Sevenseem Trombones,
Cornet-a-pluton,
Twenty Jagutti,
Four half of cymbals,
Forty horse-fiddles,
Two double-basses,
One hance jew-harp,
And an of ophicleide,
And you may stake your
Boddy (jagutti!)
That I can get a
Wing for the tonal,
Total caboodle.
For I'm a Wagner
Woman from Wayback.
I am aumble,
Daughter of Blugun,
Blugun Hooligun;
Blugun the father,
Son of the Norzeland.

—Puck.

My brethren, bear in mind that the sentiment which read, "Smaller boards taken in," mean all that they say—*Old City Heric*.

A smart young man picked up a flower in a hall-room after all the girls had gone, and sang pathetically: "'Tis the last rose of some bud."

A WAITRESS once censured a man who complained that justice had not been done him, by the remark that it was very lucky for him.

"I'm a man of few words," said Jones during a quarrel with Brown. "I know that," was the reply. "Your wife won't allow you to talk back."

JULIA WAIN HOTEK says "Poor people cannot be kept out of good society. No, but they can be made most awfully uncomfortable while they are in."

"Yes, indeed, she's a daisy," remarked a young broker, discussing the charms of a certain young heiress within hearing distance.

"Yes," said the druggist, "I'm sorry I gave Mr. Snuggs the wrong dose by mistake and he died. He's the second good customer I've robbed myself of in that way this year."

A young pianist says he "always closes his eyes when he plays." It is difficult to tell whether he is within hearing distance. They always close their ears when he plays—*Norwalk Herald*.

"A mess in Gaddeston, Ga., has half that sweeps the floor." Now, if this Nix has had half that sweep the floor, wash and iron and milk the cows, what a housewife she would be as a wife—*Brooklyn Times*.

Did you give Johnny the medicine, Mrs. Brown? "I asked the doctor," "Oh, yes, doctor," replied the loving mother; then she added innocently, "and don't seem to have done him the least harm."

When you now salute a New York man with "Good morning," he replies in frightened tones, "It may be good morning and it may not. I am in the hands of my counsel and can say nothing."

"Don't I look nice?" said she, "I've got a full plastron." "Have you?" said her lover, and then thinking he must show more interest said, "Where have you got the plastron on?"—*Evansville Argus*.

ABOUT \$50,000 represent the expenditures of Hans Hall during the season just closed. If Moody and Sankey and Talmage and Gould had caused that expense, what a howl would it up from some people.

SYDNEY SMITH said to a friend of his—who never agreed with anybody—he was about embarking for New Zealand, "Good-bye, my dear fellow. I hope you won't disagree with the New Zealanders who eat you."

"Doctor," said a man to his physician, who had just presented a bill of fifty dollars for treatment during a recent illness. "I have not much to say to you. Will you take this out in trade."

"Oh yes," cheerfully answered the doctor. "I think we can arrange that—but what is your business?"

"I am a concert player," was the startling reply.

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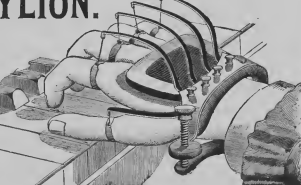
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A CHICAGO man who called upon a musical friend the other evening at supper-time was warmly welcomed, as they had a party and they were just going to have a song. He said he thought he smelled it as he came over.

A TALKING editor says: "The party who plays the accordion sits or sits where we can scold him when the engine has steam on, he will hear something to his advantage."

A YOUNG man who played his first game of base ball last week told the editor who was at his lip and glued his ear since he was tickled on the spine by a mule.

"I remember you very well," said the hotel keeper, "but your wife has grown very thin." "Yes," "She was tall," "Yes," "And lighter than I am," "Yes," "She was tall," "Yes. Besides, you know, it is not the same one."

THE USE of the editors' "we" still largely prevails in the South, as will be seen from a sample of the following paper: "If we escape the hog cholera this season, there will be a large surplus of pork for the winter. Pray, what is the advantage of the editor?"—Chicago Sun.

COURT to prosecutors—"When you recognize this banker, chief as the one which, was stolen from me?" Prosecutor—"Yes, Your Honor." Court—"And yet it isn't the only handkerchief of the sort in the world. See, I have in my Honor, I had two stolen."—Kansas Gazette.

THE unavailability of a horse's call when announcing a station is proverbial. The other day, however, one called a station in this way: "There was a Sheriff on the train with some prisoners for the penitentiary, and upon announcing the arrival here the brakeman said: 'Yums! Changing clothes: ten years for freshmeats.'"

A SHOENAKER when measuring a girl for a pair of shoes, in St. Louis, used the following words: "Chicago Sun. First, although they had feet, could they they measured the girl; we shoemaker use two-foot ruler. But why shouldn't the shoes—on for each foot. When they attempt to measure a Chicago girl's foot, they take a surveyor's chain and a theodolite."—South & West.

A MUSICAL SPIDER.

GREAT many years ago, a prisoner of state, who was allowed to cheer the solitudes of his dungeon by playing on his flute, discovered after a while that, every time he played, a great number of spiders gathered about him. Since then, the liking of spiders for music has been proved. I myself had often wished to play for a spider audience, but I was not well enough acquainted with any musical instrument to coax a tune out of me as anybody. I procured a tuning-fork, and then sought out a spider. I found a handsome, brand-new web, and though I did not see Mistress Epeira, I knew she must be at home. *Epeira diadema* is her full name, though most persons call her a garden spider. It is she who makes those beautiful, wheel-like webs which festoon the rose-bushes and trees.

I knew, however, she must be in her gossamer parlor, which is attached to her web. Here was a good chance to try tuning-fork music. I rapped the fork on a stone, and in a moment a soft, melodious hum filled the air. I touched one of the spokes of the web with the fork. On the instant, Madame Hew of her parlor in her basket, hesitated a moment at the outer edge of the web, and then, instead of going straight to the tuning-fork, ran to the very center of the web.

When there she quickly caught hold of each of the spokes, one after the other, and gave it a little tug, as a boy does his fishing line to see if the line is hooked. Each was passed by until she came to the spoke upon which the humming fork rested. There she stopped, and it was easy to see that she was excited. She gave the whole web a shake; then tugged at the spoke again. Hum-m-m-m still sang the fork, rather faintly now, however.

Madame was satisfied. Her mind was made up. Down she darted and caught the end of the fork in her arms. She tried to bite into the hard metal, and at the same time she spun a web of silk around and around the two prongs, which by this time had ceased vibrating.

I pulled the fork away, and Madame Epeira retired in disappointment to the center of the web. But if she was disappointed, so was I, for I was satisfied that it was not the music of the fork that attracted her. It was easy to see that she was too probable that she mistook the hum of the fork for the buzz of a fly—a sort of music no doubt very sweet to her.

Time after time I repeated the experiment with the fork, touching in turn each spoke of the web, and each time Madame Spider was deluded into trying to capture the tuning-fork. It was odd that she did not learn wisdom by repeated disappointment.—[M. Nicholas.]

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MAJOR AND MINOR.

We have received a beautiful picture of the Southern Exposition, which opens at Louisville, Ky., Aug. 15th, and continues until Oct. 15th. The view is of the main building, which is one of the largest Exposition buildings ever erected. It covers thirteen acres of ground, and will be lighted throughout by five thousand electric lights.

THERE is no end of wonders. Mrs. Clara Brinkerhoff informed the M. T. N. A. that pure tone "can be obtained only by a full and synchronous action on the brain, the lungs and the viscera of the abdomen; the soul operating externally, the downward and upward muscles, thus setting in motion the whole body." Clara will please pass to the hand of the clasp!

THE Harp. —The Harp is still in existence, says the *Leader*, and was recently tuned and played by a young lady in New York City. The harp was presented to the renowned Irish poet, Tom Moore, by the citizens of Lincolnton, Ireland, to him, and is now the property of Geo. Washington Childs, Esq., editor of the *Pulchre Philo Ledger*.

MR. FREDERICK GOODMAN, one of Boston's most promising pianists, and son of M. F. Goodman of Briggs piano fame, has recently taken up his abode in New York City. We threw an old shoe in the direction of Boston when we heard of it and it disappeared into space—whether it reached the "Hub" or fell into our next neighbor's back yard, we cannot tell—what we know is that we wish the young couple much of sunshine and little of shadow.

THE London *Figaro* says: Mr. Maurice Strakosch has decided to pay a million (pounds, francs or dollars, I forget which) each to Gounod, Verdi and Macdonald for new operas in the Faust-Trojaner-Lago style. He produced next season at the Metropolitan Opera House, New York. He intends to devote the whole of the profits of the season to a charitable object—*id est* for the benefit of an individual for whom he has the highest regard in the world.

GEORGE BETHUNE, of the firm of Hollman Brothers, St. Louis, agents for the Knabe, recently received a baby grand. He had expected a Knabe but got a *Knobes* instead. It is carried in good order, and on time, by the old reliable stock line, which he now carries all his friends to patronize. It is said to have a powerful tone and when it has been regulated a little will doubtless become the pride of the family. It will probably be exhibited among the musical instruments at the approaching St. Louis Exposition.

HOLLMAN & SONS have removed their music business to the piano warehouses of Hollman Brothers on Olive Street. This move, which again brings the entire family into the same place, was dictated not only by the fact that the rooms of the piano house are far superior to those lately occupied by the music publishing house on Broadway, but also by the fact that orders for made were constantly being sent to the piano house and inquiries for pianos to the publishers, necessitating a constant exchange of mail.

A WELL-KNOWN New York solo instrumentalist on one occasion, was placed in the unenviable position of being obliged to play a dim concert with a single artist extemporizing. At the exigencies of time were somewhat strait, as a natural consequence the ensemble was anything but perfect. After the performance one of the audience was heard to remark that while the players adopted "the Chicago" style, the other kept Chicago time, which naturally enough led to the trifling mistake to which allusion was made.

THE Fall term of the Beethoven Conservatory will open on Sept. 1st, with a full complement of teachers of ability and experience in all the departments of music. It would take more space than we can spare at present to give an adequate description of the school. We would therefore suggest to those who are looking for a good Conservatory to send to Mr. August Winkler, 1260 Olive Street, St. Louis, for one of the late catalogues of the institution. An innovation is visible even for young ladies under Mr. Winkler's personal supervision.

We notice that Mr. Sherwood is playing a "manuscript composition" of the one American composer, F. J. Henschen. We fear that we may have been misunderstood, when we advertised, a few months since the copyrights and plates of three of Mr. Henschen's compositions for sale. For, so far, our publishers have not met with a five-dollar offer for any one of them, and it seems that Eastern publishers take no stock in Henschen's compositions, which therefore remain in manuscript. We desire to state that the advertisement referred to meant just what it said. The compositions were spoke of as really meritorious, and they are yet for sale at the advertisement price. Publishers will please not speak at once.

One of the requirements for a good conductor, "says the *London World*," is that he be able well to read the orchestral score. He has no doubt. That is so difficult for a man who leads his own work, but on the other hand, he is likely to be carried over it, whereas he might remain calm when conducting another man's score. Such a five-dollar offer for any one of them, and it seems that Eastern publishers take no stock in Henschen's compositions, which therefore remain in manuscript. We desire to state that the advertisement referred to meant just what it said. The compositions were spoke of as really meritorious, and they are yet for sale at the advertisement price. Publishers will please not speak at once.

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CONSIDERABLE interest has been manifested by our leading pianists and the musical profession in general in two inventions that have been exhibited in Chicago during the past few weeks, and the opinion is now prevailing that these inventions now place any upright piano in which they may be used on a par with the best of the kind. The first of these is a patent of a grand action and a movable keyboard for the production of softer tones and finer shades of sound, and the second is an ingenious arrangement that removes the strain of the strings from the bridge and finger board, and prevents the cracks which between brass beatings that can never vary. It has been demonstrated by experts that a piano has done this latter invention is used, and will have the same quality of tone after twenty years of use that it has when it leaves the factory. In fact, J. Davis & Co. are the owners of both of these patents, and will use them exclusively on pianos of their own manufacture. Musicians or others who are interested in the advancement of musical science can test the practical value of these improvements at the warehouse of W. V. Kunkel, 101 N. 4th St., corner State and Adams Streets.—Chicago Tribune.

A most elegant illustration of the above described check appears in a well-known New York journal, cannot be found than has of the publishers of the *Illustrated Musical Review*. This edition a circulation of over ten thousand, do not print a regular edition of more than two hundred and sixty copies a week. This includes their sales to dealers, subscribers, press lists, dead heads and stock in hand.

Some little time ago I met Mr. W. V. Kunkel, who will be remembered as the first starter of the *Courier*. It came from his hands into the hands of Messrs. Blumenthal & Fuchs. Mr. Kunkel told me that the *Courier* was using two reams of paper a week, that he had just come from the printing office and seen the edition. This conversation took place about four or five months ago. Mr. Kunkel's statement has since been verified.

Now a paper which claims a circulation of over ten thousand and a week while it only prints 90 copies is a deliberate fraud on every advertiser who pays his bills. But verily this consideration will convince any impartial observer that the number of persons who would pay ten cents for such a sheet as the *Courier* must necessarily be exceedingly limited.

It consists of sixteen pages, and of them are advertisements—one is the cover, on which some pictorial illustrations every week. About three pages are devoted to the *Courier*, that is libellous or defamatory articles on matters or persons that happen to be offensive to the editors, and controls the paper.

This leaves a little over four pages to be devoted to general news, articles, etc.

A column of this is taken up each week by an ink-slinging idiot who signs himself "Raconneur." Another page is generally devoted to a list of names of such persons as are mentioned in the "Gazette of Congress" in the Antislavery Period," or other equally scurrilous matter.

When one thinks of all this one really wonders that such a paper can get paid for as one of the best of the kind. We are reliably informed that the *St. Louis* subscription list of the *Courier* is but small, and that the circulation of *St. Louis* is two copies, one a dead-head, the other believed to be

DEATH OF VICTOR MASSE.

FELEX MARIE VICTOR MASSE, the celebrated and original French composer, died July 3, at Paris.

Masse was born at L'Orient, March 7, 1822. He received his musical education at the Paris Conservatory, from which he was graduated in 1844, carrying off the principal prize for musical composition. He composed various romances and melodies upon his return to Rome, and in 1852 a comic opera in one act, "La Chausseuse Velée," which was successful. His later works are "Les Noces de Jeanette" 1853; "Gulistan," 1854, accounted one of his best works; "Mlle Fauriel," 1855; "Les Saisons," 1856; "La Fête Topaze," 1856; "La Fête Curatissime," 1859; "Le Dernier Couplet," 1861; and "Le Fils du Brigadier," 1867. M. Masse, who was director of the chorus of the opera, was decorated with the Cross of the Legion of Honor, and in 1869 he received a pension. He was appointed Professor of Composition in the Conservatory in 1866, to succeed M. Leborne. In 1871 he was made a member of the Academy of Fine Arts to succeed M. Auber, and six years later he was chosen an Associate of the Royal Academy of Belgium, to succeed Felicien David. That same year he was promoted to be an officer of the Legion of Honor. In 1883 he brought out "La Mule de Pedro," on the stage of the Grand Opera, at which establishment he acted as *chef de chant*. After his debut on the greatest of Parisian stages, M. Masse was not idle, and another evidence of the composer's activity was found in an opera afterward introduced to London.

"Paul et Virginie" was brought out at the Lyrique, then under the direction of M. Albert Vissintin, on November 15, 1876, with Mlle. C. Ritter, Madame Engalli, M. Capoul, M. Melchissede and M. Bouly, in the principal characters. M. Masse must not be confounded with M. Massenet, his distinguished fellow-countryman, whose opera "Heclole," recently caused so much discussion among European critics. Massenet is yet a comparatively young man, and will doubtless write more than one opera before Charon ferries him over the Styx.

The erection of monuments to musicians both living and dead, says the *Illustrated Musical Review*, is about the one of the day. Wagner is to have one at Leipzig, Flotow one at Darmstadt, Liszt will shortly have his statue unveiled in the park of his friend, Cardinal Ikenbohm, at Schillingstorf, while it is also proposed to erect one at Brussels to the late M. Frits, the Belgian musical event and founder of the Brussels Conservatoire.

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TEN FIRST PREMIUMS.



SMITH AND JONES.

Smith—I have not seen you, I believe, since we got back from Cleveland.

Jones—I've not been out much since. You know I rather expected to come back with a title of some sort from the American College of Music, but my own private secretary knew it somehow, and—well I thought I'd rather not meet them.

Smith—What put it into your head that you could get a title?

Jones—That confounded student of the Cleveland Conservatory, the M. T. N. A. was a mutual admiration society, and I thought there was as much to be made out of me as the rest of the fellows, but when I got there, there was not enough admiration to go around.

Smith—But really what did you expect, you know, you never have told me.

Jones—Well, I expected at least the titles of M. M. A. and the professorship of the oblique in the new college.

Smith—Way, Jones, do you play the oblique?

Jones—No, but I once heard a fellow give a description of one. I wrote it down and published it. If this literary and musical work does not deserve recognition at the hands of musicians, I'd like to know why they made that other fellow prof of harmony because he wrote down and published what another man had to say about it.

Smith—I give it up, old boy! So you are completely disgraced.

Jones—Yes sir, I am and so are you, so are all those who were present and who were left out in the organization of the great college. If they'd only put six instead of three on each committee, they would have provided us all with places and kept peace in the family.

Smith—Yes, an army of officers—no privates!

Jones—That's what it is anyhow, since the privates have all deserted.

Smith—There's the Musical Review man; he'll be asking us some fine questions about our trip—Let's skip!

FAUST.

OF the legendary hero of Goethe's masterpiece, this time, but Tony Faust, called Tony by his parents prophetically as being destined to keep the most "tony" oyster house and saloon in St. Louis, and one of the most popular in the country.

Tony has been at his old tricks again. Others let well enough alone—not he—he has been again putting on the most expensive paper hangings throughout his establishment, painting and generally renovating his place until it looks not like a stranger but like an old friend in a new dress. With the coming of the warm weather, his "southern terrace," a modern hanging garden, is again crowded until the "wee and hours" with those who seek coolness with social converse and first class refreshments. The out of Faust's establishment on the third page of our cover gives but an imperfect idea of the size of the terrace which covers nearly one-quarter of a block, and cannot, of course, convey any proper conception of the scene with its artificial waterfall, its life-like metal flowers, with gas-jets for fire and stamens, scattered here and there among the living plants, its festooning of colored lights, which are rather ornaments than lights, since the electric light casts its rays over the entire scene. Add to that, that there is no cheap music to attract the rabble and torment the ears of those who know a chord from a discord, the toilettes and merry chatter of the ladies, who, knowing that improper chatter is promptly rebuffed, if they appear, and have no hesitancy in visiting the place, and you have a scene of comfort and innocent enjoyment which one would have to travel far to duplicate. It is no wonder then that Faust's Southern Terrace should be so fashionable and popular a resort. As to the character of the edibles, it was their fine quality that compelled Faust to open his "Fulton Market" which now furnishes the tables of all our epicures with their principal delicacies.

No. 150,000.

This is the number actually reached recently by the Mason & Hamlin Organ and Piano Company in its regular business of the world-renowned and celebrated organs. Having commenced business in 1864, the average number of the organs sold per annum has been 1,500. In the year 1883, the company sold 1,500 organs, and its sales were greater than at the present time. The company has been sent to every civilized country, and its organs have been sold for \$1,000,000 per annum. No. 150,000 is one of their famous "Linet" organs, and has been placed on exhibition at their warehouse, No. 24 Tremont Street, Boston, where all interested are invited to call and examine it.